

YOUR FLESH

#25

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Iceberg Slim • Frank Kozik • Jim O'Rourke • Adam Parfrey
Charles Peterson • Shadowy Men On A Shadowy Planet
Lawrence Sutin • Steve Thomsen

A SPANIARD

A CONVERSATION

WITH THE

WITH FRANK KOZIK,

QUIRKS

THE SILKSCREEN

KING

Interview by

Peter Davis &

Long Gone John.

Introduction by

David Livingstone

with Peter Davis &

Long Gone John.

PART

The world of Frank Kozik's art is one in which 'Toon Town has erupted into chaos and self-degradation. Slathering, piss-pantsed Elmer Fudds, terminally-stoned Droopy the Dogs, and morally-compromised

Fred Flintstones and Betty Rubbles cavort through sinister, nightmarish 1990s permutations of their hypercolorful natural habitats. The once wholesome, cute, cuddly characters have degenerated into

whores and crack addicts with sadomasochistic predilections; in a too-real-to-life cartoon echo of America itself, something has gone hopelessly wrong in the town of Bedrock. The bourgeois dreams of

the Fred Flintstones and George Jetsons have collapsed around them, leaving them desolate, destitute, degenerate, and liberally tainted by psychosis.

Looking at some of Frank Kozik's (That's K-O-zik; long "o") deconstructed representations of the Flintstones and their fellow travelers for the first time can be jarring; in the back of all our minds, there was a tacit assumption that at least off in 'Toonland some things would always remain the same: Fred would always go off to work at Slate's gravel pit and return home to a slab of bronto ribs that his dotting and servile pet wife would have lovingly prepared for him. As with TV's other reigning familial stereotypes—the Bradys, the Cleavers, the Riccardos—Fred & Co. were created to reinforce the post-WWII establishment party line on God, Family, Apple Pie, and Capitalism, but as the American house of cards has folded, so too has the myth of universal contentment and prosperity in Bedrock. One can't help but imagine what evil lurks just out of the frame in Kozik's comically sinister (or sinisterly comical) representations of his subjects: in a final moment of desperation, does a recently-fired Fred run home and toss Pebbles in the microwave? Does a fed-up Betty finally douse a dead-drunk Barney with gasoline and set him ablaze before heading for a life of prostitution in Tijuana? Have our childhood companions finally gone as mad as we have?

In order to find out, we had to go to the source. Just what type of person—what type of mind—would manage to invent such dire scenarios, and then manage to turn them into some of the most visually striking attention-grabbing, and thought-provoking rock 'n' roll graphics to surface in the past twenty five years at least?

A different kind of mind than one might be inclined to expect.

In person, Frank Kozik comports himself with the demeanor of a mathematics/philosophy grad student. Careful in his speech, deliberate in his actions, he comes across as a somewhat world-weary and slightly wary scientist—a reflective, analytical man who has taken the time to think deeply about the world around him and his own place in it, who has adopted a strategy of self-imposed discipline and isolation as a means of survival as well as the mastery of his chosen craft. Unassuming, confident, Kozik comes across immediately as an individual with very little tolerance for bullshit in himself or others. Highly articulate and possessed of an encyclopedic knowledge of facts ranging from the practical to the utterly arcane, Kozik seems to have reached the point where he can't help but see the world around him with something of the sensibility of an absurdist dramatist.

In addition, Kozik is a master storyteller, raconteur, debater, and theorist. He's got plenty to say. But unlike many people who have plenty to say, Kozik says things that provide plenty of good reasons to listen.

What follows is the first half of an interview which took place in Kozik's hometown of Austin, Texas during the South By Southwest conference/circus. Part two will appear in the next issue.

GONE JOHN: Seeing as how he's a foreigner, you might wanna
 out some background...
 ANK KOZIK: My old man was a swank American dude, with a big
 Europe in the '50s. He made a big impression on my mom, got
 to her, impregnated her, got back here and she found out that his
 and fifty dollars a month didn't go very far in the U.S. So she
 back to Spain, and I spent the majority of my childhood with her in
 I came back to the U.S. a couple of times, but pretty much grew
 there. I came to America in the mid-seventies.
 DAVIS: How old were you at that time? ■ FK: I was fifteen at
 Kicked around the west coast for a while and ended up here,
 been here eleven years. ■ PD: Austin, Texas. What brought you
 here? ■ FK: Work. Job. I was an electronics engineer. ■ PD: And
 you've forsaken all that for art. ■ FK: Pretty much. The high-tech
 is pretty dismal now. It's not very interesting, and it's pretty
 A whole corporate structure to tell you how to work and stuff,
 got pretty lazy and pretty much walked through every job I ever
 to laziness. And this is a job I can keep while being lazy.
 At what age did you discover that you had a desire to...like, create?
 I was probably about 26. ■ PD: That late, huh? ■ FK: That was
 much a useless fucking time. ■ LGJ: And never were involved in
 of artwork that... ■ FK: Well, I began to draw earlier, like as a
 draw airplanes and stuff, and in the late seventies/early eighties, I
 involved in real marginal mail art for about a month. And in the
 eighties, I did like two or three really crummy posters, and you
 some stickers, or other punk rock kind of shit, and it was totally a
 of crap. And I stopped drinking and was working in an auto parts
 and I went to a lot of shows and started meeting a lot of people in
 so I started doing stuff and it got better and better and I started
 paid, so it kind of built up. I used to have to get commercial art
 in T-
 design. I
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 LGJ: But
 succeeded
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 no matter

what drive or initiative they have, never succeed. So... ■ FK: I think
 that...I never grew up being artistic and stuff, I always had regular jobs,
 so I learned how to deal with business and money and that sort of thing. I
 know a lot of really, really good artists who were a lot better than me, but
 were really spoiled and selfish because they never had to have regular
 jobs. ■ PD: The kind that were nurtured right out of art class?
 ■ FK: Everyone loved them, they went to art school and everyone told
 them they were great and they never learned anything about the real
 world. I had kind of the reverse blue collar life, and I learned the "You
 have to make money" kind of thing. ■ LGJ: And you were telling me
 that your art just continues to grow and the availability of technology...
 ■ FK: Yeah, my whole trip is like, things are looking good now because
 I've got better stuff to reproduce it on. My trip has always been to make
 the nicest possible thing with what I had to use. It used to be that I had
 like five dollars and a xerox machine. So I would do the best possible
 xerox posters I could do. Then I got to work in a T-shirt company and
 had to print T-shirts with colors, like, each step up. And then I got to use
 camera equipment, and now I've got my own press set up...I'm going to
 get a computer and do computer shit, I wanna get photography
 equipment. I wanna keep getting more and better technology available to
 me and work up. 'Cause I'm really into technique and stuff... ■ LGJ: How
 difficult was the transition from 2-color things to the full color posters
 that you're doing? That's the most striking thing immediately, the
 coloring. ■ FK: No difficulty at all, because I always knew the stuff
 would look better if I had more colors. I got a big charge out of it, and
 my work actually increased when I got the ability to do full color stuff. I
 used to do these three color things with an offset press, and it would take
 me about a week to do a design because I would have to hand-do all the
 separations. It would get all screwy. They looked cool, but the silkscreens,
 the instant gratification in them...you definitely get that with silkscreen.



photo by Samantha Deskins

Pretty much from now on, anything that I'm working with personally is all gonna be silkscreen...everything I produce myself, all the posters are all silkscreen posters. My medium of choice. ■ PD: You're fairly well known on an underground level now. Do you think...how much have you gone "overground" so far?

■ FK: People would see the stuff and like it and say, "do you do painting, do you do original art?" And I never did any of it, I never thought about it. And people started to want to buy the drawings from the posters. So what I did is I decided to start doing original quote/unquote "Fine Art"...one of a kind, painting/drawing kind of things. They sell really well, I sell them all. It's usually people that have contact with the entertainment business, somebody that has some marginal contact with the underground world and isn't really one of those people that kinda want to pick up something weird, so it's sort of more

legitimate that way. I do about fifty of those a year. Fifty like "art" pieces that I sell as art. I just had a show in L.A. that went pretty well. ■ LGJ: How about the themes? Because just looking around right now it's sort of hitting me that there seems to be a lot of gun activity and a lot of cool bondage stuff. What are the inspirations? Where do they come from?

■ FK: I'm personally into a lot of the underside of American culture, like in the forties and the fifties. I collect a lot of the magazines and books from that period. And they're real primal images that everybody likes. One thing that I realized the other day is that everything's got eyeballs on it. I think that people like to look at something that reflects themselves. And why almost everything has, like, a human figure.

■ PD: Like the Sammy Davis poster...Sammy Davis's face all manipulated, like he's got three eyeballs on his face... ■ FK: People really respond...I actually did a bit of research about design and stuff, and people like to see themselves; they like to see human figures looking back at them. They like to put themselves into the little fantasy, on the poster or whatever.

■ LGJ: The world of posters seems really in love with itself, so who...was poster art a big influence?

■ FK: No, not at all. I'm into old advertising art, and 1970s British publications. Like the British division of Ballantine Books put out a series of war books in the seventies that were sold for a buck apiece, that had this really primal, basic black white and grey layout. That's probably one of my major influences, that series by Ballantine Books. ■ PD: What's the fascination with those kind of themes, do you think? ■ FK: I'm into illustrative art—stuff that looks like something. And I'm into the poster because a really good poster can communicate an enormous amount of

information with very few elements, and it's like solving a puzzle or something. It's a challenge for me to do something that really is a design that can transmit information like where, when and so on, but get across what you're gonna go see. It's a real challenge, and I'm into that challenge. ■ PD: In what way do you think your interpretations warp or alter the actual true perspective of it? ■ FK: The fact of the matter is that I'm not from this country. And even though I've lived here long enough that no one would ever think I was from somewhere else, I've always been kind of an "outsider" kind of person. The punk rock scene was like the only time there was ever a lifeline to a group of people, and even there, you know how that is...I might be able to bring some kind of slant to it from the outside point of view that people find different, because I grew up really differently. I grew up in what is a really conservative European lifestyle, with nothing like this—no rock music, nothing weird, just everything like classical music—this conservative Old World lifestyle. And when I came to the states, it really blew my mind; I was totally into it. I immediately did tons of drugs, bought a motorcycle, listened to a lot of heavy metal, you know?

■ PD: How did pops deal with this phase in your childhood? ■ FK: I didn't dig it too much. I left home when I was sixteen. The year after

here I bought a car and just split. Had a total trash life for a while.

■ PD: Lived in a trailer perhaps? ■ FK: I lived in my car for a while. Never lived in a trailer. Had friends that lived in a trailer. I'm slowly going back to appreciating...becoming more conservative, perhaps, for total personal liberty but I'm real conservative when it comes to things like people should work a living, should pay their own way, and should produce. So it's kinda weird to think I'm a liberal, but economically I'm a real conservative person.

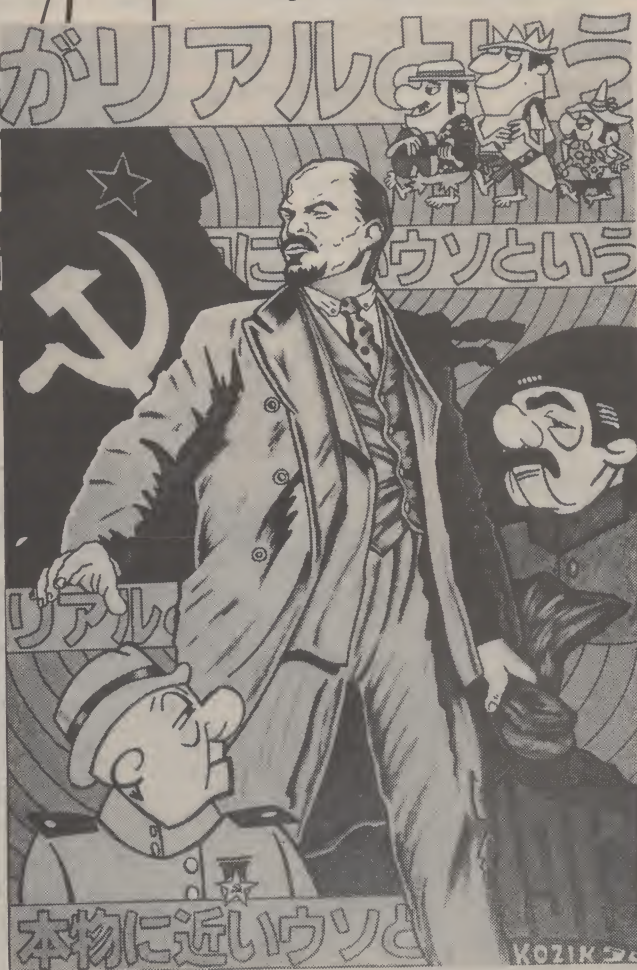
■ PD: But at the same time, with a lot of the images that you put forward, people misinterpret that as being something else. ■ FK: I really don't know. I'm kinda clueless as to what people think about my stuff. ■ PD: What do you

expect from the Jonestown poster, you know? ■ LGJ: ...swastikas bothering people, or... ■ PD: Or the Butthole Surfers poster with Betty and Wilma kissing... ■ FK: I don't know, it's like different people depends on the person that's looking at it. Some people are going to respond just for shock value, so it serves them. I'm really calculating about what I do; I'm advertising this information, so it has to work on these levels—visually, idea wise, and just as an object. One person will just see, "Ooh, wow, man, Wilma's got big tits." So it works for that

**JESUS
CHRIST
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**CANNIBALS
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Another person will see it as a more arcane joke, with a lot of the stones represented as an idealized set of American shit values, here's a glimpse into their secret fantasy life. The "I thought Wilma was hot I was a kid, I want to fuck her" kind of thing. They get that kind of right? So it works on that level. And on a third level it's pretty to at. And on a fourth level, other people are going to totally fucking. And that's cool, because they have a reaction and they have to about something. I always stay away from really explicit violence. I'd rather it be inferred. There's no penetration, there's no brains out, there's no really nasty shit. People think it's really nasty, but in their head. ■ LGJ: It's all familiar cartoon characters... People have a visceral response to it. And at the base of all of it, it's a poster for a show. It's nothing; it's this thing, and you can read whatever you want. That's what people do with everything. It's only a poster, or it's a statement about American Society. Whatever you want it to be. ■ PD: How did you happen upon the use of using the Hanna-Barbara characters? ■ FK: Because they were the lamest animated cartoons in the world. They were so lame, but they were so cool, you know? I'm into stuff that's really lame. I've had the flattest car ever made. I owned a Corvair, you know? I'm into other

shit. It does make me feel like it's gotta be somehow. Things ought to have a sense of humor. ■ PD: Like you were saying before, there's a calculation to what you're doing, so you'd want some sort of response... But it's gonna be a visceral response from the people according to their mental structure. Everybody's got their own mental structure. It might be something to me, it might be something totally different to John, but they're all nicely done posters so they're effective either way. It's interesting; the worst thing that can happen is that someone doesn't pay attention. Whether they like it or hate it, either way it's because it works. It conveys information. I'm into information, I'm totally into it. ■ FK: I have a lot of and complete sets of information. I'm a real information freak. I require a constant input of shit to make me happy. ■ PD: Hmm...well,

going back to the Hanna-Barbara thing here just for a minute, you had a really funny story about a show you had out in California, where one of the actual creators... ■ FK: Yeah. Supposedly this guy stopped in who was like the main animator for the Flintstones for, like, forever. Went into the gallery and saw that I'd done a big Flintstones painting with Fred and Wilma, and they're mutant Flintstones with tentacles for arms and they're rejoicing. And there's this two headed Dino and they're having a baby and his wife is pregnant. And he bought the painting, bought the

posters, the whole nine yards (saying), "I never had the balls, this is totally cool." I had balls, I ripped off some of his characters....(unint.) ■ PD: Have there been any outlandish occurrences or reactions to any of your posters, anything that's really lit a flame under your ass? ■ FK: Oh

yeah. I did this poster a few years ago for a Chris and Cosey show up in Dallas at the Star Club. It was a picture of this World War II Russian partisan girl that had been killed by Germans. It's a weird picture because if you look at it, it looks like this really beautiful girl flying through space, until you notice the rope, right? And then you notice she's dead, mutilated. This weird, fuzzy photograph. And the press just went apeshit, saying that it was a dead Jewish woman and that I was this Nazi and an anti-semiter. And that just blows me away, because it's a historical photo and it's not even a Jew, so it's like, to me, they're weird Nazis, totally weird. That

was a strange experience because I never in a million years thought anyone would go, "Oh, it's a dead woman, so obviously it's a dead Jew, this guy's a Nazi." But she looked really beautiful, even though she was all dead and mutilated, and it was for Chris and Cosey who were in Throbbing Gristle and it fit with their whole trip. But the politically correct press was waiting in the bushes for something to come along that they could pounce on. So I don't do shit for Dallas anymore, 'cause I didn't have a good experience up there. The liberal press was more narrow-minded than anyone else. ■ PD: You've got the Helmet/L7 poster going up...do you think you might be hitting a raw nerve all over again? ■ FK: They're milking that Lee Harvey Oswald shit for every penny, so I don't think they got any complaints. They got the fuckin' Lee Harvey Oswald Disneyland up there, charging money to go into a re-created assassin's perch. Gimme a break. Dallas is a weird place; I used to go up there for shows. Creepy fuckin' town. Fort Worth

is a nice laid-back kinda town. ■ PD: Do you think that being in Texas with all its traditions has any effect on your perspective? ■ FK: I think I benefitted a little from Austin, but I live a really insular life. I don't deal with the weirdo community in town. My only contact with the "real" world is when I've gotta pay the rent or that kind of thing, and I'm not into the redneck Texas thing at all. Austin is like a liberal oasis, because this is really the odd part of the state. When you go out of Austin (unint.) it gets fuckin' hairy, man. The Texas thing, I don't like it. I did a million



Texas Armadillo t-shirt designs for money, but it's a totally fabricated thing. This part of the country was settled by German farmers; it's not that romantic. It wasn't the wild west. ■ PD: So it doesn't have any particular

importance to anything. ■ FK: No. You see what it's like here; it's like any little town, a nice little capitol city. Could be Arkansas, could be Minnesota, could be Sacramento, California. It's just sort of like...tinkertown.

And I like it because it's real quiet. Boring.

■ LGJ: What's some other things you'd like to get into? Do you wanna talk about that art show you just had out in L.A.?

■ FK: I don't want this thing to come off as real self-aggrandizing...

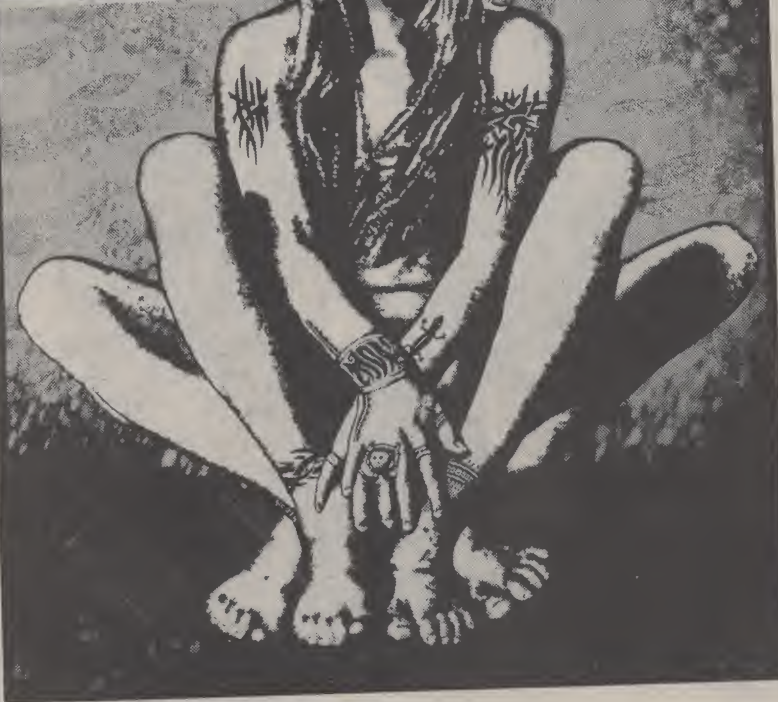
■ PD: You're pretty careful with the posters, trying to keep it pretty much to stuff you're into, aren't you?

■ FK: Yeah. It's a natural process. If I get a job—and I do get some pretty highly-paying jobs—and if it's not a band that I'm into, it doesn't come out that good. If I like the band, then it's like "cool, I get to participate in something that's impressed me. That I feel privileged to do."

■ PD: Anything up on the wall that you'd just as soon forget about?

■ FK: Yeah, that boogey man Ball poster. That's the lamest thing in the world. The poster's cool, but the band is a sack of shit and...KMFDM, I hate that band. I didn't like the last album cover, with the dude punching the chick out, so I did like the reverse thing with the chick strangling the dude. And those guys are utter dicks. But usually the people are pretty cool. Very few negative experiences. Most people are cool.

■ PD: You just had a recent experience with video. You wanna talk about that? ■ FK: That was a pretty good time. I got the big break, the Hollywood dream. Getting to be art director and production designer for an MTV video. You get lots of money. It was for Young MC. I'm into rap music, so...I didn't know much about him, I'm into the weirder stuff. I saw the "Bust A Move" video, and Flea was in it, and a lot of chicks. And I thought it would be a cool scene to hang out and direct these for a couple weeks. But it was the lamest. He's like the squarest, weird Christian dude.



He's got the evil manipulative manager guy who carries his wallet for him. I was in Los Angeles and I was working for this weird, burned-out production company that was just like every cliché you've ever heard with a bunch of stupid, dumbass, mindless motherfuckers, man. And we spent obscene amounts of money to make a four minute video...and it looked cool, but the way it felt...I don't ever wanna get involved...

■ LGJ: How did they contact you, with you never having had experience with that type of work? ■ FK: Because they were so sketchy that they saw my stuff in a gallery and said, "Hey man, we wanna take you out to lunch," and we went to lunch and I guess I dropped the right names with this guy. ■ LGJ: One day you're a silkscreen poster artist... ■ FK: It's tripped out that this producer guy thought I was cool because I dropped the right names at lunch. And it was like "I'm in Hollywood and I'm gonna go to a deli and have a power lunch with a film industry guy." I played the part to the hilt. I was mister fuckin' suave, mister cool. And he worked; he just looked at me like "you're god." It was such a joke. The mainstream video thing...I saw it as an evil, evil business. They take talented people and no-talent fucks grind them into the ground out of sheer jealousy and hatred. It's a bad scene. I could

make ten videos for the money they spend on one. They are dudes that are, like, "Oh, we need a hammer. Let's rent it. We need a cup of coffee; we'll call the catering company and have it delivered on an airplane." These people work such long hours that they have no life, no personal life. So they live a fantasy, and they use other people's money. It's sick. ■ PD: So, speculating that you might want to give another stab, given the opportunity: what would have to be different? ■ FK: Hopefully the people involved would have a realistic sense of what reality is. My job in the video was to design the set and stuff, which I did, and all these working

wacky props. And it all had to be manufactured, it all had to be built. You'd spend all this time building something, and the guy would go "No, I want it to be...rounder." And he wouldn't understand that there was no way to make it rounder in time. I go, "This is what you approved, it took three guys a week to build this and it cost fifty-seven thousand dollars. It's what you get." We'd spend six thousand dollars building a prop...and of them weren't even used...and we'd spend all this money building things that were used for three-tenths of a second. They just get crazy.

YOUR FLESH

have no sense of reality. They're so insulated that they think
gers), "I need a giant cartoon tongue three feet long by
," and they don't understand that someone's gotta build it and
and carry it around for you. And they think they're making
Now, but they're making a four minute pop video. And to me,
the coolest videos are the simplest. One of my favorite videos of
is this Sonic Youth thing. They're covering "Addicted To Love,"
jection of some Vietnam war footage, totally cool. It cost like a

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ays something unintelligible about KLF). ■ FK: I've got this
called "Space" that's done by them. A trip through the
s all beep-beep weird radar shit. ■ LGJ: Anyway, you
ave an enormous budget to make worthwhile videos.
at I encountered was a one-hit wonder on his way down
much company money behind him and a guy who used to
y good director but who got burned out by the fantasy
what he was doing, as well as a bunch of weaselly self-
fucks with no sense of humor. All the people on the crew
at attitude. The electricians, the setmakers, the gofers—those
all highly skilled... ■ PD: And have a passion for what
ing. ■ FK: Yes. It's the people on the top, the so-called
people, who make decisions even though they have no
making decisions. Because once they get into that position,
of touch. It was a really aggravating, dehumanizing
■ PD: I'm curious as to what your opinion is about this.
ented and your stuff is out there, pretty much, but it almost
me that maybe there's some manipulation going on, that
as well known or popular as you rightfully deserve to be. Do
there's something happening behind the scenes where people
"Well, I'm not gonna tell anybody about this guy because I
heard it all to myself." ■ FK: Yeah. That's happened a lot. It's one
that I'm switching agents and getting a business manager, because
work has been done and stashed. And it's really strange; there's
collecting scene, which is really cool, but it gets real screwy.
e of my old posters now sell for hundreds of dollars. That
away. People are into it; I don't know why, because
y—I'm getting better, I'm not getting worse. Maybe in twenty
be able to do what I see in my head. But it's really a weird trip;
have this problem, that it's not a "legitimate market." If I was

doing all this stuff as paintings, or as fine art prints, everybody'd be
going "Oh, here's this great postmodern artist." But because it has band
names after it and it's advertising, it's not taken seriously by anybody. A
few people, but the alternative community is not that big in America.

■ PD: For me personally, aside from the attractiveness, when I saw the
stuff it popped into my head that since I promote shows and I do stuff in
Minneapolis from time to time—having your posters affiliated with it
psychologically affects people who see it in the record stores. So for me,

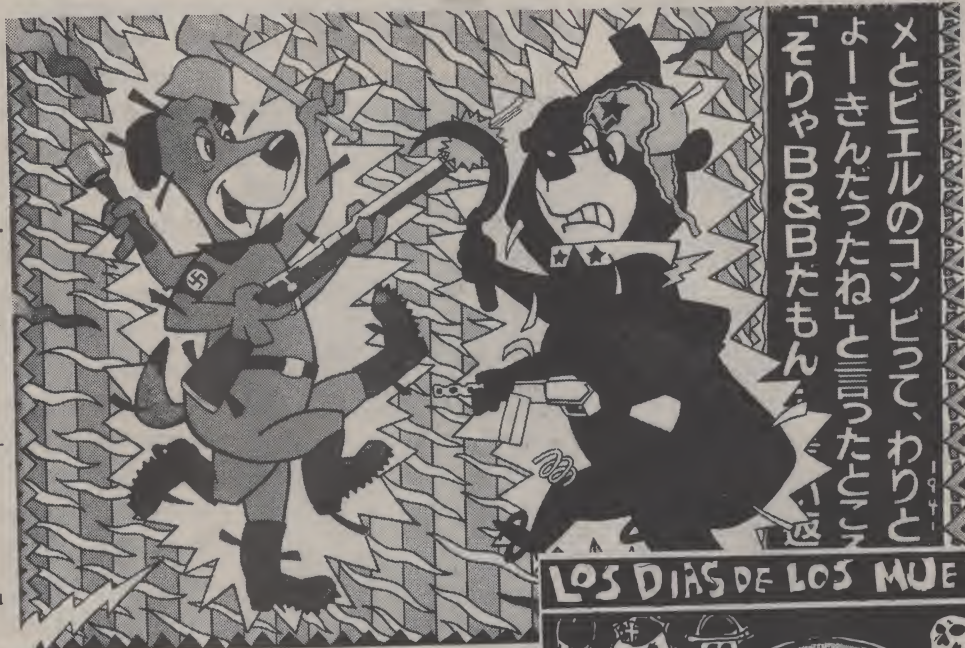
I'm trying to portray that it's
not your average flyer on a
telephone poll show. It's an
event, it's something special.

■ FK: That's my whole trip. I
love live music; I've gone to
thousands of shows over the last
twelve, thirteen years. And
that's the one thing I always
liked and admired about the
punk rock scene, or whatever
the fuck it's called now, is that
people would always do this
extra shit, make stickers and
weird little handbills and goofy
fucking things and you could
have this little piece of

something to take
home and treasure
somehow that,
even though it
was a fucking
xerox, it was cool.
I wanna do that,
because I always
thought it was
such a cool thing
and now I can do
it. And I can make
it really good; not
to show off, but so
that somebody can
have a totally cool
thing like I had
once. The kind of
thing that changed
my life, saved me,
turned my life
around.

■ PD: Well I

mean, it just strikes me as odd, because back in the sixties in San
Francisco and New York, you had all this wild poster art... ■ FK: Well
the problem is that times are tough...A lot of people think that being
alternative means you just put any piece of shit on a piece of paper and
just because it's a weird image, it's good. I don't agree with that. You
have to have craft if you are going to do that. But things are looking up;
cartoonists are making it, because the new cartoonists are really good.
Panter, Clowes, Peter Bagge, they put a lot of effort into their stuff, man.
My trip is posters, so I wanna make the coolest, best posters that I can.
It's what I do, it's my thing, it's what I do every day all day long. If I



LOS DIAS DE LOS MUERTOS



The AUSTIN CHRONICLE

could do posters just for little bands for the next fifty years, I'd be a happy person. Because it's what makes me happy. ■ LGJ: You're kind of alone, aren't you? ■ FK: There's some people. There's these people on the east coast called Tannis Root that do really cool posters. There's a guy down in Houston named Lance who does some pretty cool stuff. There's two or three guys who live here who consistently put out pretty cool stuff. But other than that, there's no...but there's this insane demand for it. I could do like ten of them a day, there's that much demand. You would probably like to have one for every show. But I turn a lot of work down, and sometimes that bums

people out. But I try to do a good deal. ■ LGJ: Is part of the demand for the posters due to it's being essentially inexpensive art? ■ FK: I'm not bragging, but basically my shit is really nicely produced. I think some of my posters are better than mainstream record company stuff. Some people like it because it's a weird object; some people like it because of the bands. Some people like it because I did the artwork. It's something unique and special; they went to the show and they got the poster from the show, and they can put it on their wall and go "cool." ■ LGJ: And there's a big market for collecting stuff, because people see what stuff is valued at today that was all around... ■ FK: Yeah, there's these posters that are going now for eight or nine thousand dollars, and people figure that in twenty years...

■ LGJ: Do you think they're right?

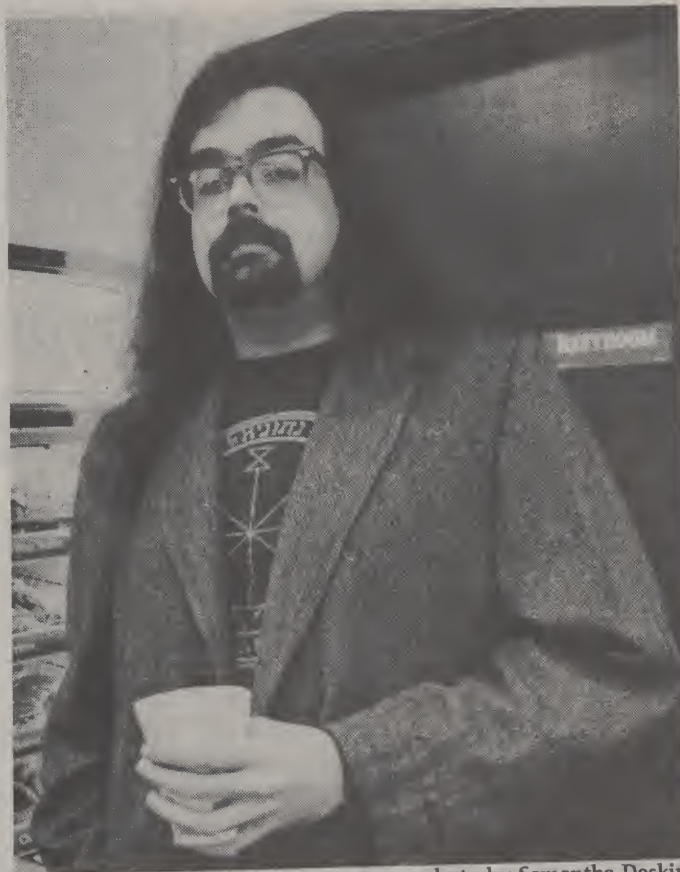
■ FK: Well, unless the world blows up and we're all in hell. Or we all die from AIDS or whatever the fuck happens. It really freaked me out, because I keep myself really busy and I have no sense of time passing, and like yesterday I was driving a truck for minimum wage and all of a sudden I'm being interviewed. It's really weird...I can't explain it. This weird thing has happened. And I'm no fool, man; I have an opportunity to make a nice living doing something that I enjoy, so...I think if you work hard at anything, you can be successful. Every time I finish a piece, it makes me happy and I get juiced to do the next one. The more I do, the better I can draw, the more practice I can get. If I can keep it up, then in ten or fifteen years I think that I'll be really good. What you see and you enjoy, this has only happened in the past year. I'm only happy with the last year's worth of stuff, which is basically what you're looking at. There's three or four years of stuff that's OK, but it was working towards this. I just wanna keep doing, keep changing styles and experimenting with different things, and having a good time. People call me "artist," but

I'm not like an artist. I think of myself more as a craftsman, like a fine cabinetmaker. ■ PD: I know people, some of whom have been classically trained in art school, who take umbrage at being called a craftsman. You look at something and are blown away by it and say "Wow, look at the craftsmanship in this," and it's "Fuck you, I'm not a craftsman, I'm an artist..." ■ FK: Everybody's a fucking artist. Not that many people can call themselves craftsmen. I take the opposite view. I like my work ethic. Everything that we enjoy somebody built; somebody built the road, somebody made the door, somebody made the floor

standing on and did a really good job. And nobody gave him the fucking time of day because he was working with his hands. "That's real, we should all sit around being movie stars or rock stars and take a shit onstage and be called a genius," and that is the most bogus fucking shit. Because the only reason all the fucking artists can live in the world is because a lot of craftsmen worked their fucking asses off to build an infrastructure for them to use and abuse. ■ PD: Most of the artists in the art world chokes itself on its own pretension. ■ FK: Yeah, it's stupid; you only live for X amount of years. Have a good time, but take the time to do something that's really nice, done, if you have any ability at all. People are gonna hate this, okay. Raymond Pettibon's stuff: I mean, gimme a break; does he think his stuff is art? It's really fucking lame, don't get it. Graffiti is better than

—photo by Samantha Deskins

shit. And it's like, "No, he's this conceptual genius." I don't like it personally, so maybe I'm being a dick here, but from the viewpoint of somebody who'd spend a lot of money to buy a piece of his shit, they could have ten seconds of the dude's time; money they've worked all month to make. And for me it's like somebody who makes a chair or cooks food—all work is equally valid. Everybody should make the same money. I think the dude that made that can you drinking out of is just as important as me or Pablo Picasso or whoever you wanna think of, because everybody needs each other in order for all to work. ■ PD: What do you think most people are missing? ■ FK: An education. A bit of classic cultural input. Everyone lives in this TV fantasy world. I have friends who are like, "I'm a genius, I learned all this deep shit in school," and they don't understand when "Oh, my light switch is broken. I don't know how to fix it, I'll have to pay somebody to come fix it." Well you could take the screws out and look at it and figure it out. You're not a fucking animal; you got a brain, use it. People have all grown up with this TV "Look good, be cool, have a party and you



everything you want for free" thing. And it doesn't work that way. There's harsh realities of life that are unfair, but that's the way it's always been in western civilization. And we have it better in the west than in other cultures. I get really pissed off at people who are always pissing and complaining about every evil thing in the world. Look man, piss all you want, but the most constructive thing you can do is go out and do your own trip. You can sit there and protest until you're blue in the face, but it's not gonna change it, it's been this way since the fucking dawn of time. Our evil, corrupt, Bush-run government is no different from any other emperor, or any king, or any potentate, or some guy in a hut in Africa. The strong use the weak and the smart use the strong, and it's the way it is. And you might as well get over it and get on with your fucking life.

■ PD: I see you've got that Masons ring. What is it about the Masons that interests you? ■ FK: The secret desire of a bunch of old men to control the world. (Long boring explanation of Masonic history and discussion of secret societies deleted).

■ PD: So, looking around the world again...you've got Parfrey, you've got the Bataille thing...I guess my question is, what is it that you're into about Parfrey? ■ FK: I like the Parfrey stuff on several levels. Number one, he's good about preaching to the unconverted. People who've never been exposed to weird shit, but if they were exposed properly would open their minds a little bit. He's a really gifted writer; he's a real writer, the guy has got skill, brains, he's a good editor, and he can take really fucked-up shit and mold it into a readable form without losing any of the intensity. He's really good at capturing the essence of what he's writing about. I'm like anybody else; we're fascinated with the bizarre, the absurd, and the freakish; we all dig a weird show, we might as well admit it. He's one of the only people who can actually present it in a format that is accessible to people on almost any level of intellectual activity. He's an interesting person, he has interesting viewpoints, and he's really good at uncovering that intangible weirdness that we all would love to check out.

■ PD: What about Bataille? ■ FK: Bataille I'm not so much into; I did that for a friend who was presenting that film. Bataille's OK; whatever. But I've had plenty of time, so I'm not that fascinated. I'm not the frustrated art school guy who wants to be gay but can't deal with it or something, so I'm not into it that much. That was just a job I did for a friend.

■ LGJ: You mentioned a strong dislike for Pettibon... ■ FK: Now I'm gonna get a bomb in my email.

■ LGJ: No, no, but who did you like? Who among your contemporaries? ■ FK: I like different people for different reasons. I dig the Cooper stuff, because he's a fucking brilliant illustrator. I like Pizz's stuff. I like Robert Williams, I like Joe Coleman's stuff.

■ PD: We did something on Coleman a long time ago, Bill Hobson from Killdozer and I. One thing I don't buy about his work is that he says he just starts with no real plan in mind. I've looked and looked at his stuff and it's like, how can you say that that's true when it's so...Like that Manson thing he did, he obviously knew enough about what was going on there, and had it all mapped out. I've had it pictured in his mind exactly how it was gonna lay out... ■ FK: I'm kinda like that too; I just start, I don't have elaborate drawings and stuff. You can get to that point, where you know what it's gonna be like. I can believe that; I've seen guys that could do that before, who would just sit and do the most elaborate shit. Have you ever seen a really

good calligrapher work? It's insane. I know people who can do this perfect engraved calligraphy seamlessly, like a machine. I don't think he's lying; I mean, why would he lie? I tell you one thing. I think a major rule of thumb for anybody you wanna name, from the great renaissance painters on, everybody uses projectors or cameras. Everybody cheats. Norman Rockwell did it; took photographs and put them on the canvas before he did his paintings. It's just another tool.

■ PD: So, contrary to popular belief, there are shortcuts. (Fifteen seconds of people talking unintelligibly over one another). So how much do you think literature affects what you do? ■ FK: Quite a bit.

■ PD: You were saying before, and you showed me the collection of all the hard-boiled and the pulps... ■ FK: Yeah I mean...see, one of my problems is I want to do stuff that's different. And unfortunately...like I've been into exploitation for years, but recently I've noticed a whole bunch of albums covers with those old exploitation paintings come out, so I can't do it. That's the main problem I have: finding stuff to do that somebody else is not already doing. That's why you don't see a bunch of noir stuff up here, because people are doing it already. I don't know what I'm doing lately; I'm doing all kinds of weird shit...a lot of my stuff is not so much influenced by "Well, I've got this cool picture, so I'll do a copy of the picture" as "I have this cool picture that will put me in a mindset to do something that may not look like it at all, but there's still a connection." I'll do stuff, I'll read some book about some big social figure and it will inspire me to do something that has no direct connection, but it gave me a certain mental energy that made my work process flow smoothly for six hours. Does that make sense to you? I used to use live shows that way; I'd see a band, the band would kick out, I'd get all hyper and I'd run home and do a drawing or something. You gotta get your energy; you gotta have input to get output. I don't go out that much anymore though, 'cause times changed. I'm getting old. So, what I read has a definite influence, because it will put me in a mood...or I'll be listening to different kinds of music. For some stuff I like to listen to classical music. Real pompous over the top classical Wagner opera type shit. And it will put me in a certain mood to do something. Or I'll listen to heavy metal or punk or alternative or rap. Whatever mood I'm in, I need to get really juiced. I'll put on a rap record and get all hyper and just be working like a fiend for six hours and it's done in a big spurt of energy. That's how I do my stuff.

■ PD: Do you actually listen to the individual artist from time to time? ■ FK: Yeah, I try to go to every show, or at least get the record, for everybody I do stuff for. You have to, man. How can you not come out and listen to the music and do stuff for the band?

■ LGJ: Has it ever worked out that you've turned down work because automatically you didn't like doing shit for those people? ■ FK: Yes. Yes.

■ LGJ: So the fact that you feature somebody in your artwork means you have to have some sort of tie with them somehow? ■ FK: Yes. If I like the music, I can get the thing to do the poster in. And a lot of times I think I'm pretty successful at being able to depict the mood of the band through a picture. What do you think? 'Cause it usually fits OK. Except for the one outstanding failure.

■ PD: Which is? ■ FK: The Jonestown poster. I've heard they're sending an assassin down to rub me out.

■ PD: Female assassin squad.

■ LGJ: Frank says so long as they're dressed in patent leather, they're welcome. ③

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FRANK KOZIK

STILL

HAS MORE

TO SAY...

Interview
by
Peter
Davis
&
Long Gone
John

Introduction
by
David
Livingstone

Q
PART
1

One thing about these sensitive artist types is that they've always got something to say, and one thing about Frank Kozik is that unlike other artist types what he's got to say is worth printing.

The more astute of you—those who were smart enough to read this issue—know that already. But Frank has plenty to say, journalistic integrity and the *YOUR FLESH* commitment to absolute excellence mandated that the intricate, provocative chain of Kozik's reminiscences, opinions, and armchair philosophizing be presented

in its entirety, for the good and betterment of mankind—and more especially, for you, the beloved reader.

For those of you who had the bad taste to miss the first installment, this conversation took place in Austin, Texas during the South by Southwest Conference earlier this year in Kozik's home. The first part of the interview dealt largely with Kozik's life, the development of his art, and its relationship to the Austin and national music scenes.

In the second half of our Frank Kozik interview, Frank discusses political correctness, libertarian philosophy, and vegetarianism, and again proffering an abundance of ten-cent answers to our two-page questions.

YF: Where's the big fault in the PC mindset? ♦ FK: The fault is for liberals to have the wonderful world where we all have the chance to have a decent life. We have to let people have their own mind, their own personality. That's what liberalism is all about, right? Not trying to control other people's minds. In my day-to-day life, I'm politically correct; I don't fuck with anybody. I don't degrade anybody, I don't do anything wrong, I just fuck with....okay? I state my opinions, but I'm not going to go out and tear down other people's stuff because it offends me. I believe in personal liberty all the way. I'm not into your trip, but I have no right to stop you from doing that. But if you're killing somebody. It's up to the victim to fight back. We have a big thing in this country that really irks me; we have victim worship in this country. It's really bizarre; we worship the weak and the pathetic. That's the reason why they're weak and pathetic; it's because they shouldn't be. People are gonna call me a nazi and shit, but it applies to me as well. If I need to get a kidney transplant and I can't afford it, then it's my fucking croak. It's all part of life, man. We're all supposed to live long and we're all supposed to be happy (unint.)? No, it's not gonna happen. And people who are totally politically correct: Give me a fucking break. I bent out of shape over some stupid piece of shit who, if they really want to make it a better world, oughta go out and clean up a landfill on their own time. Why don't you go out and do something for real? Instead of going and destroying somebody else's work. Or bitching about something that somebody else had the grace to produce. I admire all kinds of people. I am myself. I don't care what anybody is, if they're really that. If you're the most back assbackwards redneck motherfucker, if that's what you are, that's what you are. I don't have the right to shut you up or kill you. PD: Why do you think it is in our democratic society that liberals are failing so miserably? ♦ FK: Because they're lazy and because they're spineless. Conservatives, Republicans, they have something to fight for; they're fighting for their money. They have a big incentive; they got that fear of greed going, right? So they're going to be really functional in fucking it

because they are protecting their interests. Liberals are running
 saying their interests. They're saying "We're nice, we're not
 fuck you over," type shit. Fuck that. Be a liberal with a fucking
 gun, man, if that's what you wanna be. If you don't wanna be
 shot the fuck up and take what comes. I come from a country
 people get killed over politics on a daily basis; my family was
 in the Spanish civil war, and my grandparents were killed. They
 are fascists. My mother married a real fascist, and the rest of my
 family won't talk to her because they're socialists. People bomb each
 other's headquarters. People are hard-core over there. We're living in la-la
 and we're wasting our time and energy on utter fucking bullshit. It's
 disgusting; we're all dying in this cesspool, and they're
 spending millions of dollars on fighting over abortion, fighting over
 fighting over animal rights and all this shit. When the major
 should be educating the next generation, putting control on
 and cleaning up the fucking environment. Those are the three
 that are gonna kill EVERYBODY. Everybody's spinning off on these
 tangents: "Well, I'm gonna go out and fight the fur industry,
 I'll save animals from being skinned, then I am a good person."
 why don't you spend that time and energy lobbying to clean up the
 environment and stop the production of certain kinds of chemicals? Why
 do you do real shit? ♦ LGJ: You should explain that whole thought
 vegetarianism... ♦ FK: Here's one of my major themes. If you
 are a vegetarian that's cool, but I am not a vegetarian; I like to eat
 meat. It makes me an evil fucking pig, okay. I'm an evil pig, I'm an

omnivore, I'm going to go to hell and be reincarnated as a bug. I'm gonna
 die from colon cancer, whatever, because I eat meat. I know a lot of
 vegetarians that are really fucked about that. My problem is if you were a
 real vegetarian, you'd spend half the year eating potatoes and turnips that
 you'd stored in a hole in the ground. The only reason that you have the
 luxury of having a full diet being a vegetarian is that we live in the evil,
 corrupt economy which allows you to have fresh young vegetables all year
 round. A luxury the Roman emperors who ruled the known world didn't
 have. And you're gonna complain about the evil, corrupt food companies
 when you're totally living off them! The only reason hippies existed is
 because we had this big, fat economy from the war that supported a wealth
 of social programs. Everybody hated Lyndon Johnson, but he was a great
 president, man. He passed so much cool legislation it was unbelievable, but
 everybody hated him for giving them what they wanted. And they had the
 slack time and the support system to complain about shit. It's retarded,
 man. *(tape fucks up)*. Can you think about the insane amount of energy
 that's consumed growing vegetables in artificial environments with artificial
 chemicals, the refrigerated transport trucks in the summer, warm trucks for
 the winter, think about the insane amount of energy...it probably takes
 about a barrel of oil to get your fucking broccoli from the farm to your
 plate. So you can sit there and go "I'm better because I didn't eat a pig or a
 cow, I didn't kill another mammal." It's weird, man. Where do you draw the
 line, can we only be grassarians? To be good, do we all have to be like—
 what's that dude in the Smiths that doesn't fuck and doesn't eat living
 things? ♦ LGJ: Morrissey. ♦ FK: What does the guy live off of?



photo by Samantha Deskins

Rainwater? Come on. You're an *animal*. He's not Jesus, he's not Buddha. It's just great to see the people in the supposedly alternative community—supposedly the most enlightened and educated, supposedly the brightest; isn't that the whole premise as to why being underground is such a wonderful thing, "because we are so much better than anybody else..." If that's true and they have all this enormous talent, why not work together and do something like start a fucking country somewhere. Build your own town, go live what you wanna do. Why sit there and fuck away your life, living off your parents' trust funds. I don't know how many "geniuses" I know that live off of their parents and they've got all these problems and I-Am-A-Vegetarian and I-Can't-Deal-With-Child-Pornography, living off their parents' money and their old man works for a Nuclear Power Plant. Gimme a break, man. No one is clean, no one is free of the taint. If you live and breathe and shit, you kill other people. It's like, draw your own line where you want to but don't force it on

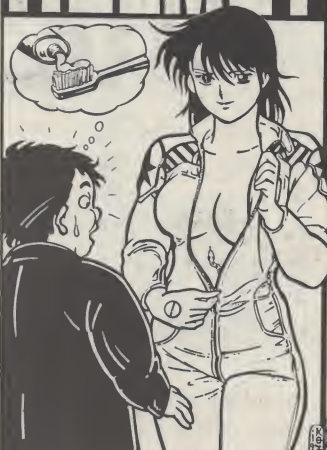
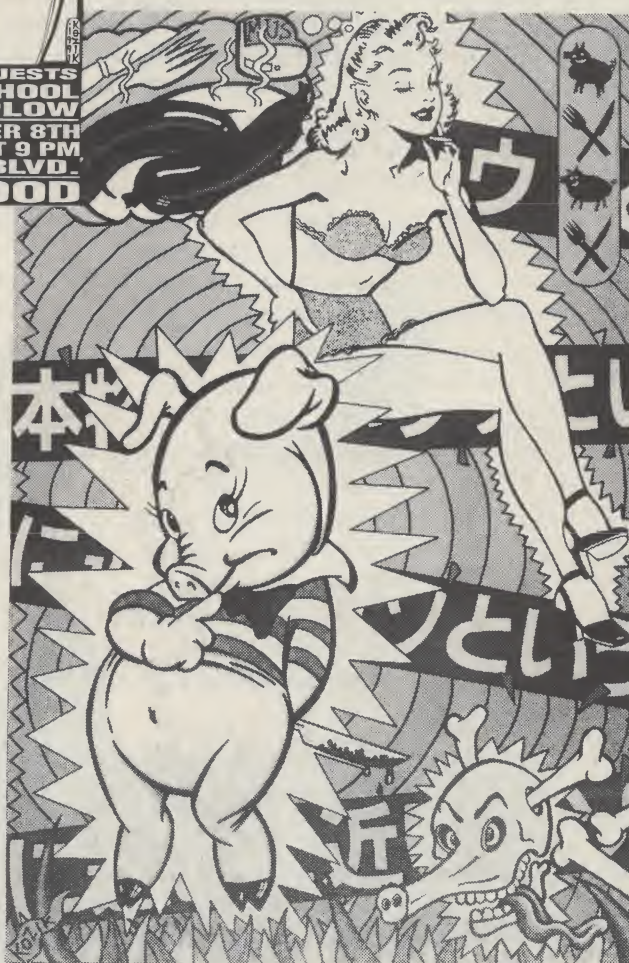
others; would you want meat eaters to forcibly shove meat down your throats whenever they wanted to? No? Then don't shove your shit down my throat. ♦ PD: You mentioned the reproductive rights thing. What's your bone to pick with that? ♦ FK: Major problem: There's too many fucking people in the world. Everybody wants an ecologically stable planet. The only way it can really happen...I think that when things were ecologically sound, when people were hunting and gathering like we're supposed to, the European continent supported, at the most, thirty thousand people. North America, probably eighty-five thousand. I have tons of books about this shit, I'm totally into it. The major problem is that there is too many people. I don't think that anyone is evil and out to destroy the world, it's just that everybody wipes their ass with toilet paper, everybody uses a toothpick, everybody drinks a coke. Everybody drives a car. Everybody wears shoes. Everybody has to destroy something in order to live. The only solution that makes any sense is that we have to put a limit on population. Nobody wants to hear that, that's evil and everybody wants to recreate themselves. But if this planet's going to survive, then nobody should have kids for twenty years. And then it should be a one-to-one ratio. This should be severely fucking followed. Because otherwise, we're all gonna be dead; there's gonna be one or two more generations and it'll be over. In the last twenty years, it's gotten weird and I've noticed it; it's like all getting used up really fucking fast. I've lived in Europe, and if you think pollution is bad over here, Europe is like a fucking wasteland. You see the

pretty pictures on TV, but your normal reality in Europe...that place is like a garbage dump. It's wasted. South America: It's like a hundred times worse than here. Because people just keep breeding and breeding and eating and eating. But when every human life is the most precious thing, what are you going to do? You're gonna have an unlimited amount of people on a limited planet having everything that their hearts desire, living in total equality. Never, never happen. Never. And whether that makes me seem like a Nazi or a Fascist or a pervert or whatever, I dunno man, I look at the facts. It's all right there, man; it couldn't make any more sense. Yeah, that's why there is war and destruction and huge floods that kill millions of people, because if the land can't support the people, it can't support the people. You know that when a deer herd gets too big, the deer starve, man. There's not another deer herd to fly in supplies. ♦ PD: I know what you're saying, but women should have the right to... ♦ FK: Everyone should have the right to do whatever they want. Period. I draw the line on infringing on other people's choices. If somebody wants to belong to the Klan and be stupid enough to live that life, then he should be a Klansman. ♦ LGJ: But what that lifestyle does is eventually infringe on somebody else's. ♦ FK: Yeah, but so does everybody else's. What I'm saying is I think it's wrong to arrest people for personal behavior, unless they are out raping or killing or stealing. Real criminal activity. but if you wanna go and smoke your

away on crack, you should be able to do that. If you wanna smoke pot, you should be able to smoke pot. If you wanna live in a community where nobody smokes pot, you should be able to work for that. It works both ways but you should be able to do whatever you want to do. And if you run into trouble, you should solve it on your own; you shouldn't...I believe in total liberty, but it has a price, and that is conflict and chaos. If you want a government that's really efficient...you imagine what a nightmare it would be to have a government that

was really efficient? We'd all be in jail. I break the law every day; you break the law every day; everybody I know breaks the fucking law every fucking day. So it's good that things don't work that smoothly. If we had an efficient government... ♦ PD: Do you think there's a push for that? ♦ FK: The American government is in a trap. The well-being in this country

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the industrial base, and the industrial base was artificially enlarged World War II because of the war. Our economy was different before World War II. It was based on the land; it was an agrarian economy, not industrial. World War II changed everything. Everybody's income increased tremendously. It opened up a whole new world for America. We got the world with our goods because we'd had to reconstruct half the world. All the auto companies had made tanks. It was like a big speed for the industrial base of this country. Eisenhower warned the military/industrial complex in a speech forty years ago. Eisenhower warned that this day would come. America has lived under a economy for almost fifty years. That's the past. There is no fix; it's not gonna get better, it's gonna get a whole lot worse because the hand of the invisible hand of economics, is moving. And there is no longer a fix for this industrial economy, so the government is doing everything it can. "Well, there's no more Russia, we need to keep buying weapons from companies so our economy won't collapse. We've gotta have a War On Terror that'll use up a lot of weapons." I don't think it's an evil thing where the government is trying to fuck people over; the government is in this desperate bid to keep the economy afloat at a base level. Something like one-eighth of all jobs depend on the automotive or weapons industries. So if you wanna see forty million people out of work tomorrow, we gotta buy

we gotta buy
and we gotta use
Because
the taxpayers
"What are you
all these things
is like a circle,
is going to have
collapse before it
better. And in the
you are going
a lot of people
and dying in the
I swear to God,
I'm convinced that
I'm going to see
starving in the
Because we've
living on borrowed
fifty years. The
government is not evil,
it's a trap. What are
gonna do? I think
individuals in the
government are evil,
I think that those
individuals are able,
because they have the
time and energy—unlike
liberals—and

they have no qualms about backstabbing and manipulating and fucking the people to get ahead. And yeah, there's definitely evil. I think George W. Bush is a very evil person because of what he did in Iraq. We had to have a war to protect our interests; I can understand that. But he is personally responsible for killing a lot of people. Because he said go. Who I really freak

out on is that guy Schwarzkopf, because he was like gloating in his interviews "My lifelong ambition has been to launch a major invasion of an enemy country." If this guy has spent his whole life waiting to kill a whole lot of people, he's worse than any mass murderer. He got commended for

killing about a hundred and fifty thousand civilians. ♦

LGJ: And he had the approval of America to do that. ♦ FK: So is he any

more or less insane than some sick fuck who goes and carves up twenty kids? ♦ PD: Not necessarily. ♦

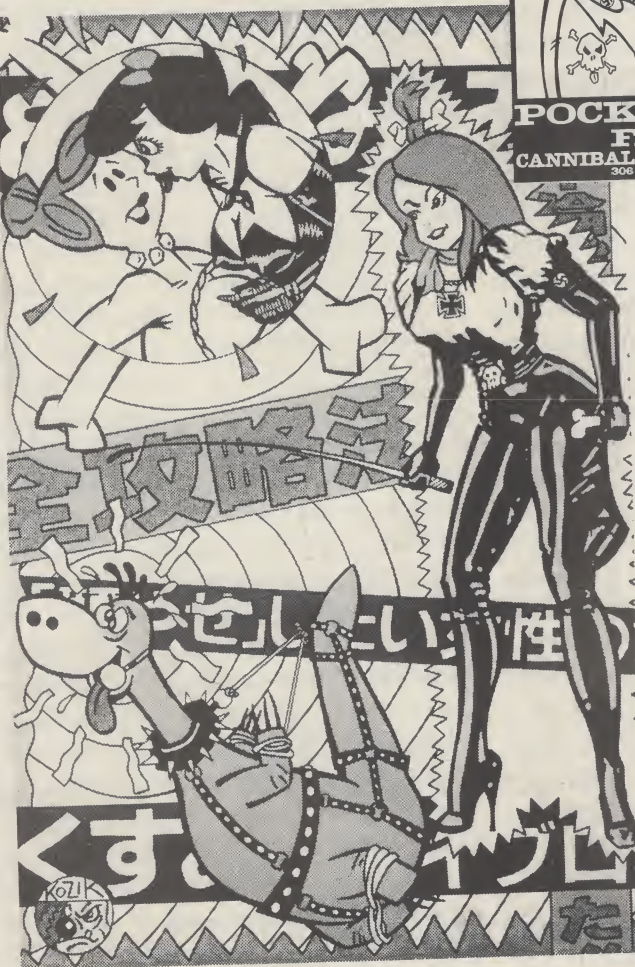
FK: They're both equally fucked. They both need to die. My problem is, I lead a really weird life. I can be the devil's advocate. I take joy in being the devil's advocate. I can probably take any position on any subject and make it sound convincing. But the one thing I'm really into is that you shouldn't tell other people what to do in a manner that... ♦ PD: Hopefully, what ultimately you need, is an acceptance

of other peoples' ideas and it's a matter of how people choose to interpret that and use it to their own devices. ♦ FK: What are you gonna do, you gonna solve all the world's problems? Lead a productive life and do the little things that you can. I do these things that have no effect, but whatever; I drive as little as possible, I recycle, I use only certain inks. I spend more money to buy inks that are less damaging when I print my stuff. And I print on cotton paper, because cotton's a renewable resource. If everybody did that, things would improve, generally. I think that things on a certain level are improving generally, but the base level has not changed and the economic structure is still the same. People are making themselves feel good on a personal level because they're not really achieving anything worthwhile. Because one plant in Bloomington, Indiana making chemicals does more harm than a million vegetarians can erase by not eating wasteful beef that uses up water and grain and stuff. They would be better off closing that one factory making some lame plastic; it would do more good than they could do by not eating meat their entire lives. It's like, focus on the base; they're just nibbling away at the very top layer of bullshit that makes themselves

feel good, like Okay, I Did My Part Today. I Can Give You Shit For Eating A Porkchop. And meanwhile, they drove in their car for fifteen miles. ♦

LGJ: In a way, this vegetarian thing is like the happy face of the pet rock.

♦ FK: Yeah. For example, I have this friend who'd been living on student loans for years who went on this ardent, super-vegetarian thing. This dude



lived on wheat gluten and shit. He was strange, right? Because he had a girlfriend that had a job that took care of him, he had a student loan, he lived in a nice little apartment. And he went out into the world, he broke up with his girlfriend, he couldn't get a decent job, and what is he doing now? He's working a sixty-day stint on a fucking fish factory ship in the north pacific, man. Why? 'Cause he's gotta make some fucking money. So he's up to his elbows in fucking fish guts eighteen hours a day. And he learned a lesson, that if he had not spent six hours a day fussing over his food, but had done something productive on a base level he wouldn't be in the position he is in. He's become everything he hated, supposedly. He's become this Killer of Animals. This unhealthy, evil person who's wallowing in bloody guts. That's the thing; life is basic. You gotta sleep, you gotta eat, you gotta shit, and you gotta fuck. And if you can't do that stuff, man, everything else goes out the window. ♦ PD: So let's talk about sex, sexism, women as objects, and the appreciation of women, the rights, the wrongs... ♦ FK: I think that women are beautiful. I think that women are totally equal to men. I think that women are better than men in many things. I also think that there is nothing wrong with looking at a beautiful naked woman. It's like the raddest thing in the world because the whole reason we exist is to replicate our genetic structure. We are mechanical objects, we are living entities. Everything that lives on this planet has one purpose in life: to reproduce itself. Why? I don't know, but that's the way it is. That's a basic fact. So to look at a woman that you want to reproduce with is not bad. And for a woman to look at a man she wants to reproduce with is not bad. For a woman to fuck a hundred men, if she's happy at the time, is not bad. Sex should not have any rules; sex is sex, and you should be able to do whatever you want with a consenting partner, and you should be able to look at what you want, think what you want. That is a completely personal matter for every person; that should not be on public display for anybody in any form. ♦ PD: Why do you think all of the gender and sex arguments are so relevant in everybody else's minds? Like gays. ♦ FK: Because they're scared. Because I think they wanna be gay. And they're scared of being gay. I think they wanna go get all dolled up and feel hot and sexy and feel power over men, and they fear that. ♦ PD: Or they don't want to be held as objects, so they hold seminars and panels and... ♦ FK: Who knows? There are a million reasons. I've got weird fucking things that turn me on and turn me off; everybody does. It's entirely personal. I can't tell you what's in anybody's mind. I just don't think that looking at naked people is bad. I'd rather look at naked people than look at dead people. Or rotting things. Or... ♦ LGJ: How about naked dead people as opposed to just regular dead people? ♦ FK: I dunno. That whole thing about sexism and all that shit...that's like ridiculous, man. I think that male and female are both equal; both are saddled with physical things that affect behavior. Men are saddled with a fucking dick that makes them go crazy on a regular basis, when they want to fuck and it fucks up their regular behavior. And I think women have a menstrual cycle that fucks them up. There's nothing wrong with any of it, it's just the way it is. Everyone's got different things going on in their bodies, y'know? You wanna be gay, you wanna be straight, you wanna have lots of sex or no sex, you wanna run around naked everywhere or wear hot dresses, you can do that. You wanna be non-sexual? You can do whatever you wanna do, man. I think that this whole thing about "You can't show that shit to kids because that's a sexist thing, you're making her an object"—yeah, so what, it's an object. So is a naked dude; I've got naked dudes on stuff. I've got animals walking around naked; are they sex objects? They're supposed to

walk around naked, man. Naked people are rad. ♦ PD: Name of the article: "Naked People Are Rad." ♦ FK: It's ridiculous, man; I mean, you have something better to do than worry about whether some chick got her tits hanging out, or some dude's showing his buttocks? Come on, break, everyone's got a asshole. We're all gonna die; come on, man, what turns you on. ♦ LGJ: I particularly have a real big interest in (unint.). ♦ FK: Any kind of physically fit body is really beautiful. A woman is put together in a flowing way, it's a beautiful thing; if a man has a beautiful build, it's a beautiful thing. What the fuck is wrong with a man? You should be able to look at it if you want to; if you don't want to, don't look at it. I have to look at shit all day long that I don't like looking at because people like it. I have to go around looking at billboards every fucking day, and I hate billboards. They fucking obstruct my view of the sky. I've gotta look at buildings that are higher than two stories; I don't wanna look at buildings that are higher than two stories, all buildings should be level with the ground. These things deeply, personally offend me. Am I going out and fucking (unint.)? Am I going to do all this ill shit to you because you built a ten-story building? No. It's whatever, man, I'm dealing with it. We've got freedom of the press. If people don't like me putting a picture of a naked woman or a naked man or a dick or a vagina or a penis or a cleaver or—who knows what bums people out. Too bad. Come on, man. Come kill me and stop me before I do it again. ♦ PD: That's the name of the article. ♦ FK: If you're so fucking crippled and pathetic that you can't deal with honest sexuality, then you need to get some help, man. And you can't make everybody happy; some people are gonna dig it, some people aren't. But I'm not raping anybody, I'm not killing anybody, I'm not stealing anybody's possessions, I'm not violating anybody's privacy. If you don't like it, don't have it in your house. I don't have pornography in my house; pornography doesn't sexually stimulate me. I'm stimulated by real women. That's what gets me off, so that's what I spend my time doing. I guess if I wasn't into real women, I'd be into fantasy porno, you know? I don't think my stuff's pornographic. What would you rather look at, a naked looking babe or a guitar on a poster? What's gonna be more eye-catching? ♦ PD: I'd prefer looking at the naked woman. ♦ FK: There you go, that's what is some chick gonna rather look at: Some really hot, good looking girl that gives her a little tingle, or a kitchen? Look at what you wanna look at. There should be no limits on what you can publish, except for some child porn or film or little kids getting fucked up the ass or something. That shit's wrong because they are not conscious participants, but if people are participating in an activity by mutual agreement, hey man, that's their business. That's my business. ♦ PD: Ultimately, through your art, what would you hope to achieve? What would satisfy you? ♦ FK: To tell you the truth, to live the way I live for the rest of my life until I die. Living a laid-back, smooth life, having a good time every day and having friends and meeting interesting people, checking out odd things and reading books. I don't wanna be world famous. If I could live for the rest of my life the way I live now, I would be more than satisfied. I'm totally happy. My life is completely satisfying, because I personally am kind of a boring person. I like to hang around, I like to read books, I like to draw. I don't wanna set the world on fire. ♦ PD: And if it happens, then what? ♦ FK: Then I hope that people don't take it too seriously, that they take it for what it is. It's just a drawing, it's just a poster, it's just a thing. It's not the world. You know, the Big Band used to have this thing on their records: "Thanks for buying, now go out and start your own band." That's the way it should be. Everybody's expression is valid. Whoever they are. 8



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